

sculpture by the sea

Artists and Their Artworks - Exhibition Information

Sculpture by the Sea, Cottesloe 2026

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Photo above: Gleb Dusavitskiy: *I Believe I Can Fly*.
Photographer: Tyr Liang, 2023

Introduction to this Resource

Sculpture by the Sea Artists and Exhibition information has been developed to support primary and secondary teaching. The content can be applied across a range of learning settings, as a handout for students and in conjunction with existing curriculum. The practices employed in creating sculpture, particularly for a public outdoor exhibition, involve all aspects of Science Technology, Engineering, and Maths (STEM). Hopefully the information in this resource will assist with the delivery of STEM learning.

Included are profile pages featuring some of the exhibiting Artists and their artworks accompanied by suggested activities and questions that address a variety of subject areas. The information and activities are designed to create fun and engaging teaching and learning opportunities before, during and after visiting *Sculpture by the Sea*, Cottesloe.

More education resources relating to sculpture and the exhibition are available online:

- *Sculpture by the Sea: A Case Study*
- Sculpture Glossary
- Excursion Management Plan

sculpturebythesea.com/education/nsw-school-education/bondi/resources/

Exhibition Catalogue and Kids' Guide Catalogue publications are available at the on-site Information Marquees during exhibition. (Free for schools booked into an Education Program and for all workshop participants).

Schools that provide us with details of their self-guided visit are invited to collect one free Exhibition Catalogue and Kids' Guide from the Exhibition Site Office.

There are many ways to interact with the sculpture. The Kids' Guide and each sculpture site plaque contains symbols indicating 'Do not touch', 'Safe to touch' or 'Adult supervision recommended' This is advice from our site manager and the Artists to ensure the safety of the audience and the sculpture. **Sculptures cannot be climbed on.**

KEY VOCABULARY

3 dimensional: A solid object that possesses height, width and depth, the object is not flat.

Balance: The ways in which elements (line, shape, colour, texture, etc.) of a piece are arranged. Balance can be achieved when all elements of a piece are given equal 'weight' and are distributed equally around an imaginary middle line.

Dimensions: Dimensions are the measurable qualities of an object, such as length, breadth, depth, or height.

Engineering: Engineering is a branch of science and technology and is concerned with the design and building of engines, machines, and structures. It is a discipline that studies and develops new technology. Mathematical concepts are applied to solve problems.

'isms': Describing an art movement from a particular period in history with a distinct style, i.e., post-modernism, impressionism, classicism, cubism, etc.

Kinetic: Relating to or resulting from motion. A kinetic sculpture is one that utilises constructed or natural forces or energy, it moves in reaction to those forces. In some cases, the artwork is created by these forces.

Mass: Is commonly measured by how much something weighs, it can be measured in grams, kilograms, and tonnes.

Material: The matter from which a thing is or can be made from. A sculpture can be made from a variety of materials ranging from the traditional – clay, stone, wood, metal; and sometimes the unexpected – found objects, wire fencing, plastics, fibreglass, concrete, salt, light, sound.

Negative space: The area of space around and between an object. Make an 'O' with your thumb and index finger. The shape you can see through the 'O' is the negative space.

Perspective: The appearance of viewed objects with regard to their position, compared with the distance from the viewer; it is also sometimes referred to as standpoint.

Representation: The way in which someone or something is shown. Representations can be truthful (accurate) or unrealistic, detailed, or rough.

Scale: The size of an object in relation to its context and/or surroundings.

Shape: The external form, contours, or outline of an object.

Site-specific: An artwork that directly relates to a particular space or environment, conceptually or materially. The work is often created in the space.

Static: An object characterised by a lack of movement, action, or change. Most sculptures are static as they don't move or change by influence of external forces.

Technology: The application of scientific knowledge for practical purposes.

Ratio: The relationship between one number to another, it can compare quantity, amount, or size between two or more things.

Looking At and Interpreting Sculpture: On site at the exhibition

These questions can be used to guide discussion and assist students in interpreting artworks and document their responses at Sculpture by the Sea.

1 DESCRIPTION

- Write three words to describe your initial response to the work. Avoid using subjective responses, e.g., beautiful, ugly, good or bad and consider instead the ideas or memories you immediately associate with the work.
- Describe the shapes, colour, scale, line, texture, patterns, sound, and movement.
- What might the work taste like, smell like, or feel like?
- Walk around the sculpture – how does it change?
- Use the Sculpture Glossary to describe how the sculpture might be categorised - is it 'abstract', 'kinetic', 'ephemeral', 'interactive' etc.?

2 HOW WAS THE WORK MADE

- Identify the materials and techniques used to make the work.
- How has the sculpture been engineered to maintain balance and securely positioned?

3 INTERPRETATION

- Does the artwork remind you of anything? Describe the associations.
- Discuss how the material selected to make the work contributes to communicating its subject matter and mood.
- Are humour, parody, playfulness aspects of the work? Why?
- What is the title of the artwork? How does the title of the work contribute to your understanding? Does it change your response to the artwork?
- Does the work reference a cultural, historical, literary, social, environmental, political event or concern?
- Describe how the positioning of the work on site contributes to our experience and interpretation of the artwork? Consider the work exhibited in an indoor gallery space and compare.
- Does the work question our ideas about what sculpture is or what it could be? How has it changed our ideas about sculpture?

1 Description:

2 Materials and techniques:

3 Interpretation/analysis:



Gleb Dusavitskiy | Denmark

Into the Unknown

Oak wood, paint (250 x 80 x 230 cm)

“This work invites the viewer to recognize their own moments of uncertainty and to see them not as obstacles, but as gateways—where the unknown becomes a place of becoming.”

Into the Unknown is a sculpture about courage—the quiet, inner moment when we decide to move forward without knowing what lies ahead. It captures the instant between hesitation and action, when fear and hope coexist, and possibility begins. The sculpture reflects the human experience of stepping beyond comfort, beyond familiar borders, into a space where transformation becomes possible. Rather than defining a destination, *Into the Unknown* celebrates the journey itself. It reminds us that progress often begins without a map—that belief, intuition, and inner strength are enough to take the first step. This work invites the viewer to recognize their own moments of uncertainty and to see them not as obstacles, but as gateways—where the unknown becomes a place of becoming.

Working with wood requires an understanding of natural materials—how wood grain and strength affect the final form. This knowledge helps prevent cracking and ensures durability. Engineering principles are used to make the sculpture stable and safe while keeping its playful, dynamic shape. Careful planning of balance and weight distribution allows the sculpture to stand securely. Mathematics is involved through measuring, proportion, and geometry, helping achieve harmony and balance in the form. Technology and tools are used to cut, shape, and finish the wood accurately, showing how creative ideas are transformed into a physical object. The sculpture demonstrates that art and STEM work together through problem-solving, experimentation, and imagination.

My artistic practice is driven by curiosity, optimism, and the idea of growth. I am interested in how imagination helps us face the unknown with courage and playfulness. Through simple forms and joyful colours, my work encourages openness, belief in possibility, and a positive way of seeing the world. I am inspired by my amazing life and the beautiful planet!



Above image: Gleb with his artwork, *Into the Unknown*. Below image: Drawn idea for sculpture.

Questions for year groups:

PRIMARY

Create your own mythical being. What would it look like? Would it have special abilities? Could it be someone to take with you to have courage in scary situations?

Totems or scared objects have been used throughout history to connect us to our family and environment or for protection. Sometimes they are animals, is there an animal you identify with? Create a totem using felt and string, with beads or buttons for eyes.

SECONDARY

Do something new that scares you? Try drawing with your eyes shut or turn the lights low and use your non dominant hand to draw. Draw your emotions as a creature.

Research the role of totems or sacred objects used by first nations people throughout the world. Create your own.

Research Surrealism, an art movement that focused on unlocking the unconscious mind, dreams and the irrational. Look at Andre Breton and other surrealist artists. Draw your dreams.

Tom de Munk-Kerkmeer | WA

Broad Band Cool Drink Tribe

galvanised steel, wood, plastic bottles, acrylic paint (260 x 100 x 100 cm)

“This made Tom think about similarities between sugar and the internet.....both equally addictive.”

Tom was born in Australia, but he and his Dutch mother moved back to the Netherlands when he was 2 years old after his father died in a car-crash on Morley drive. There he grew up going to school, speaking Dutch and as most do, riding a bike. One of his earliest memories is of being on the back of the bicycle of his mother, climbing a big dune to go to the North Sea to build sand sculptures on the beach. It wasn't long before he got his own bicycle riding everywhere and he hasn't stopped since.

Now 61 Tom has travelled around the world several times. He has been on boats, trains, cars, trucks, and buses in many countries. He keeps feeling uneasy about the amount of energy that is used by these modes of transport, uneasy about all the resources that are needed for transport and the effects this has on the planet. In 2011 Tom participated in the Sculpture by the Sea in Cottesloe for the first time. Then he transported his work “LUCHTKASTEEL” on a cart with this same bicycle. Since then he has moved 100km inland to Northam and transporting sculptures to Cottesloe is just a bit out of range. As a compromise he now creates work that can be transported on foot, and on the bike in combination with the train.

The Broad Band Cool Drink Tribe came to life after a long tall work was rejected by the engineers. People made remarks on his other works made with little square wooden blocks painted in the same way, it reminded them of liquorice all sorts, but for Tom they were Mega Pixels symbolic for Information Technology, the Broad Bands of colour for our broad band connection to the internet and the world-wide web. This made Tom think about similarities between sugar and the internet.....both equally addictive. And the impact this has on us as human beings.

He is intrigued by the plastic bottle and several sculptures are standing in his studio, quietly inspiring him whilst testing the durability, how well the paint sticks, what sound they make, how they move. The plastic bottle is an amazing feat of industrial engineering, light weight, durable (possibly up to 400-1000 years), strong and available in enormous quantities.



Top image: *Broad Band Cool Drink Tribe*.
Bottom image: painted bottles, work in progress.

Questions for year groups:

PRIMARY

What is plastic? What is it made from? Map out the lifecycle of a plastic drink bottle from creation to the end of its life. What are the alternatives to plastic bottles or containers? Make a sculpture or jewellery from your old plastics.

Class challenge- How much time can you go without sugary drinks and the internet? Draw a diagram of everyone's progress. Collect the money saved from not drinking fizzy drinks. Donate it to a good cause like plastic free July or plant a tree in the school to offset your internet use.

SECONDARY

Calculate how many sugary drinks your class consumes. Multiple it with the number of number of classes in the school. Then work out how many are consumed in Australian schools. Make a diagram, listing the drinks and amounts.

Research the Great Pacific Garbage Patch. Map out its size, where the plastic is coming from and the currents in this part of the ocean. What wildlife is effected and how quickly is it growing? Discuss some solutions to this environmental problem.

Write an essay about found object art or *objet trouvé*, contrasted with eco-art. Compare the artwork of Joseph Cornell and Damien Hirst with the works of eco-artists Marina DeBris and Benjamin Von Wong. Compare Tom's art to Stephanie De Biasi also using found objects in the exhibition.



Top image: *The Breath of Aeolus*. Bottom image: Leonardo working on sculpture *Star Fisherman*.

Leonardo Cumbo | Italy *The Breath of Aeolus*

White Carrara marble, bronze, stainless steel, red paint (335 x 160 x 370 cm)

“... the driving force behind my sculptures is often that invisible force, arising from natural phenomena or our imagination”

My sculpture is titled *The Breath of Aeolus* and refers to the propulsive energy generated by the powerful breath of Aeolus, God of the Wind. It is the engine that propels the entire sculpture. This invisible energy is capable of propelling a large "soap bubble" skyward. It's power is so great that it even lifts two heavy weights off the ground, pulled by the same ropes that trap the bubble.

The sculpture is the result of a study that began with the development of an idea drawn on paper. The next step was to determine the most suitable materials for its 3D realization and to build a small-scale model using the materials designed for the monumental version. The model served to study the aesthetic result but also to begin to understand any critical issues related to the action of natural forces such as gravity, wind, etc. The next phase was to create the individual parts of the work, also with the help of an engineer who evaluated, among other things, the appropriate thicknesses and diameters of the tubes, and the support of a metal construction company equipped with the appropriate equipment for bending the tubes and for creating a simple but safe system for assembling and disassembling the work.

In my artistic output over the past few years, the driving force behind my sculptures is often that invisible force, arising from natural phenomena or our imagination. A force capable of levitating objects, counteracting gravity and creating a cascade of opposing forces.

For the creation of *The Breath of Aeolus* I drew inspiration from Greek mythology and the inevitable laws of physics.

Questions for year groups:

PRIMARY

In Greek mythology Aeolus is the god of wind. Look up other Greek gods. Create your own god based on something in nature. What qualities would they have?

Form a group and make a wind sock to measure the wind. Measure the wind at different times and places. Create a drawing or map of where it is windiest in your playground. Add some gods.

Create colourful pinwheels, flags and kites to celebrate the wind.

SECONDARY

Describe how the artist has expressed a sense of tension between the forms and materials used in this sculpture. What illusions is the artist creating in this sculpture and how does it make you feel?

Research the differences between gods in Greek and Norse mythology.

Research artists that appear to defy the laws of physics including the artwork of Lorenzo Quinn and the drawings of artist M.C Escher.

Stephanie De Biasi | WA
Posidonia Meadows



Aluminum wine bottle cap, steel wire, canvas (200 x 850 x 300 cm)

“By transforming discarded materials into something visually engaging, I highlight the connection between everyday consumption and environmental impact.”

My 4 metre wide kinetic sculpture is inspired by seagrass meadows in the ocean. Seagrass is often called the “lungs of the sea” because it supports marine life, improves water quality, and stores carbon. Although it plays an important role in healthy ecosystems, it is often overlooked. The sculpture is made from over 10,000 used wine lids. By transforming discarded materials into something visually engaging, I highlight the connection between everyday consumption and environmental impact. The movement created by the wind reflects the gentle motion of seagrass underwater, encouraging viewers to think about the beauty and fragility of marine environments.

The work is constructed from 48 metal spirals formed from recycled heavy duty exhaust ducting sourced from my dad’s mechanic workshop. Around 200 to 250 wine lids are threaded onto each spiral and sealed at the ends to hold them securely in place. Each spiral is suspended with fishing line, allowing it to rotate and respond to the wind. This creates constant movement and gives the sculpture a living quality. The process of collecting, sorting, and threading thousands of lids was repetitive and time intensive, reinforcing the idea of accumulation and the scale of waste created through daily habits.

I am interested in how people engage with art and what makes something feel important or valuable. I aim to capture attention through colour, movement, and scale, then create a moment of surprise when viewers realise the work is made from waste. This shift in perception encourages reflection on our relationship with the materials we use and discard.

I draw inspiration from the people around me, especially my family, who are creative in practical and resourceful ways. I am interested in the unnoticed materials we use every day and how they can be reimagined. The natural environment of Western Australia, particularly the ocean and its movement, also strongly influences my work. Organic forms, repetition, and motion continue to shape my visual language.



Top image: detail of *Posidonia Meadows*. Bottom image: recycled materials used in artwork.

Questions for year groups:

PRIMARY

Posidonia seagrass meadows are vital, long-lived underwater ecosystems formed by seagrass species. They are found in the Mediterranean and the oceans off the south coast of Australia. Look up the different species that call these meadows home and make a drawing of their habitat.

We throw out a lot of stuff that can be recycled or reused. Find a purpose for your old things. Collect used lids and bottles in your class or at home and create your own sculpture.

Look at the mobiles made by the artist Joan Miró. Create your own mobile using found objects.

SECONDARY

Research Photosynthesis, how plants use sunlight. Calculate the amount of carbon seagrass meadows absorb and how much oxygen they produce. Create a map of the seagrass meadows throughout the world.

Look up how many species make their homes in seagrass meadows. Write an essay on how can we protect these fragile environments? Get involved in ‘Seeds for Snappers’ project by planting seagrass.

Research found object art or *objet trouvé*, the practice of making art from found objects. Look at the found object artworks of Pablo Picasso and Marcel Duchamp. Compare them to the artwork by Stephanie de Biasi.

Andrea Vinkovic | WA

The World Within (2024)

High fired ceramics, (55 x 240 x 180 cm)

“How can one depict the complexity of the inner world?”

The title of this artwork is a homage to Carl Gustav Jung; founder of analytical psychology. His concepts have been influential in the study of human mind, religion, philosophy, archaeology, anthropology, literature, and related fields.

Jung came to see the psyche as an inherently spiritual and fluid place, an ocean that could be fished for enlightenment and healing, and that metaphor resonates with me. The proximity of the ocean adds to the narrative of the work, but it also means that the work needs to be constructed to withstand the wind, sun and salty environment.

Designing “The World Within” started with drawing a foundation of several off-centre ellipses (reminiscent of Earth orbit), segmenting them from a central point and drawing a footprint in each space. Next was adding elevation in such a way that the widest footprint become the shortest, and narrowest the tallest. (the limits of the height and width correspond to the size limits of my kiln). The intended forms grow taller and narrower and shorter and wider, curving in the available space next to each other without the beginning or end. Each form appears broken in two parts with a gap between them. I want the eye of the viewer to be drawn to the curves, shapes and negative spaces, noticing patterns and rhythms in perpetual contemplation.

Clay is very soft and pliable and cannot hold tall vertical shape until dryer and stiffer. It shrinks as it dries so it cannot have permanent armature. As each form differs in size and shape each piece requires a bit of troubleshooting and adjusting during the making process. Once made, the shape is refined and textured. It is a time sensitive process and if not done at the right stage of dryness, the piece will not survive. When completed each piece requires a drying period, and firing to 1280 degrees Celsius which vitrifies the clay.

I love working with clay. I love the feel, the smell, and the idea of using a natural, earthy, ancient material to explore and express thoughts. I play with the idea that natural objects on different scales share the similarities and visual language we intuitively recognize and respond to: we are made of the same materials and share the same origins and the environment. All living organisms on the planet are intricately connected.

I am inspired by fragility, organic beauty, and the delicate balance of a natural environment and intrigued by parallels between natural and cultural environments. I am interested in exploring personal and archetypal symbolism and visual language of process of change and transformation - edge of chaos as a creative force.

Questions for year groups:

PRIMARY

This sculpture has a very natural shape and appearance. What other objects, plants, animals or shapes in nature does it remind you of?

Clay has been used for a long time as a material for making buildings and objects. When was it first used, and where?

What objects from both the past and the present are made from clay?

SECONDARY

Who was Carl Gustav Jung? Why is he important?

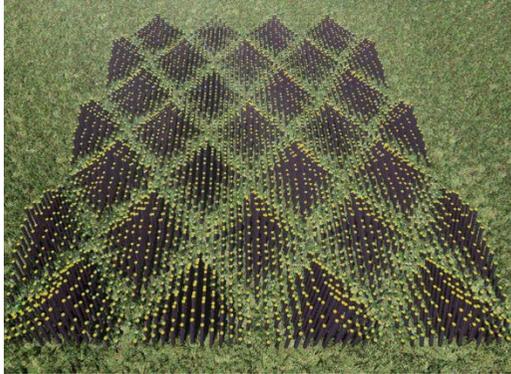
What are the largest structures or objects made from clay? How have the material weaknesses been addressed in these constructions?

Where was clay first used to make objects? What is the oldest ceramic sculpture that has been found to date?

What is Jung’s concept of the ‘collective unconscious’ and how does this relate to individuals and cultures?



Above: work in progress, drawing foundations; building clay forms and supports; built forms with details of texture.



Top image: *Flightless Flight*. Middle image: detail of *Squeezed*. Bottom image: detail of *Mesh*.

Jette Mellgren | Denmark

Flightless Flight

peeled white willow, paint (20 x 169 x 228 cm)

“Imagine if we had a magic carpet, and for a moment could defy reality and set off on a journey - in imagination and in life?”

The artwork refers to Aladdin’s flying carpet, representing the freedom to travel without limitations, a symbol of both escape and liberation. It evokes the magic of flying across countries, wars, and borders, moving toward new horizons. On a global level, the world today is marked by unrest and conflict. On a personal level, many people feel constrained by stereotypes and the power of social media. Imagine if we had a magic carpet, and for a moment could defy reality and set off on a journey - in imagination and in life?

The sculpture consists of vertically arranged sticks placed directly in the landscape. Through repetition, variation, and subtle displacements, the installation forms a rhythmic field that shifts in height, density, light, and shadow. The sticks function simultaneously as material and trace, marking the space while remaining closely tied to their natural origin. While the work is developed intuitively in response to the site, its composition follows a clear mathematical structure. Through this balance, simple elements open up complex spatial experiences, inviting the viewer to move around the work as changing viewpoints activate its perceptual layers.

Rooted in archaeology, basket making, and visual art, my practice weaves together ancient techniques and contemporary forms. I work in close dialogue with the landscape, allowing craft and material to guide a process of constant renewal. Through weaving with branches and drawing with twigs, I seek new expressions within the familiar. My work unfolds across small images and objects as well as larger land art installations, all grounded in a sustained engagement with natural materials and place.

I draw my inspiration from my surroundings and from everyday life. In my way of expressing myself, I am drawn to nature’s own structures and rhythms, exploring shifts in scale and form. Branches, moss, mud, and other seemingly insignificant materials become sites of investigation - elements to be tested, transformed, and reimagined.

Questions for year groups:

PRIMARY

This sculpture makes us think about borders between countries and freedom of movement. Look at the world map. Place a sheet of tracing paper on top and copy the shapes of the landmasses without borders. Create new countries, with new names and cultures.

Draw your own Aladdin’s carpet, fill the inside with things from the places you would like to visit.

Collect sticks from the local park or your school yard and make patterns with your friends.

SECONDARY

Artists that work with the natural materials are sometimes called environmental artists. Look at the work of the artist Andy Goldsworthy.

Create a sculpture from found natural materials.

Research the way the early maps were drawn. Sometimes around land features, others by water access.

Research ephemeral installations, works that disappear over time. Look at the work of Olafur Eliasson.



Above image: Julian inspecting the sculpture in the workshop. Below image: *The Thinker*

Julian Pereira and David Da Costa Enes | NSW

The Thinker

Steel sheets and pipes

“The Thinker raises awareness of the disabled experience and its ongoing struggle for accessibility, equity and inclusion.”

Julian and David’s work is influenced by the everyday urban environment, and how we as humans experience it. They design work that provides solutions for people’s problems and use a variety of materials including traffic signals. Their sculpture at Cottesloe this year is a reworking of a wheelchair accessibility symbol, which you usually see painted on asphalt, or printed on a plastic sign in blue and white. They have used a material this time that was a bit fancier than you would ever have seen it in. *The Thinker* was designed in a 3D CAD modelling program. This allowed them to create a 3D shape that they were able to manipulate, iterate, and arrive at the form that you see today. As they were designing, they would 3D print the different iterations to get a better idea of what the sculpture would look like as a real physical object, instead of just a graphic on the computer screen. Once they settled on the design they fabricated the sculpture out of corten steel. Each of the faces were plasma cut out of a steel sheet and welded together to create the sculpture.

The work has been inspired by Auguste Rodin’s sculpture *Le Penseur*, (the French word for *The Thinker*) and they have merged this with the Modified International Symbol of Access (MISA). MISA is a positive and energetic evolution of the more familiar international symbol of access, it displays people with a disability as more dynamic and having agency. In this age where people with disabilities are becoming more empowered and society is becoming more aware of limitations placed on them, this once-dynamic symbol has been stopped in its literal tracks as it contemplates the obstacles ahead and how to overcome them. By exhibiting this sculpture in a major public exhibition, we bring attention to the everyday societal obstacles faced by people with disabilities. It is providing a voice for the issues that people with disabilities face in their ongoing fight for access and equality, it is sparking conversations that can lead to real change.

Questions for year groups:

PRIMARY

This sculpture was made to get people to think about how access for people in wheelchairs can be made better. List all the areas where it is difficult or impossible for people in wheelchairs to access. Discuss ways that could make all these problems better.

Find an image of Auguste Rodin’s *Le Penseur* and discuss how it has influenced the artist’s work.

SECONDARY

The ability for people in wheelchairs to access public space is often limiting. How do you think this can be improved?

How does the reworking of August Rodin’s sculpture *Le Penseur* encourage us to think about solutions to the problems faced by people living with disabilities?

Research the Accessible Icon Project (ISA) MISA design and the history of picture language ISOTYPE (International System of Typographic Picture Education) in the 1930’s.



Top image: *Balga boola -Bigsmob Balga*. Bottom image: Sharyn with work in progress.

Sharyn Egan | WA

Balga boola – Bigsmob Balga (2024)

Straw, thread, synthetic wool (200 - 250 x 60 x 60 cm)

“In Nyoongar culture the Balga (grass trees) have important uses as tools and shelter.”

Sharyn Egan's work is informed by the experiences of her life as a Wadjuk Noongar woman from Perth. Sharyn works in a variety of mediums including painting, sculpture and woven forms using traditional and contemporary fibres. Her woven works are both traditionally styled contemporary forms and baskets, as well as sculptural forms which are often inspired by flora and fauna that has totemic significance for the Noongar people. She likes to tell stories about the land that people are standing on as they look at the artwork. She researches the local flora, fauna and geological stories of the site, incorporates the physical characteristics of the site. In Nyoongar culture the Balga (grass trees) have important uses as tools and shelter.

As a member of the stolen generation who grew up in the New Norcia Mission much of Sharyn's artwork is a commentary on her life as a Noongar woman and the associated trauma, emotions and deep sense of loss and displacement experienced by Aboriginal people.

In recent years Sharyn has been awarded several prestigious and prominent public art commissions, at the new Perth Stadium, on Elizabeth Quay, Yagan Square and the Scarborough Beach Redevelopment. She is a frequent exhibitor and invited artist at *Sculpture by the Sea*, Bondi and Cottesloe.

Questions for year groups:

PRIMARY

Balga trees are important in Nyoongar culture for shelter and tools. Look at different natural materials you can use to make a shelter or dwelling. In a group collect materials and build a shelter. Use string and yarn to help hold it together.

Research the Nyoongar nation. It is made of how many different language groups?

Draw a map, colouring each section a different colour. How many words do you know in Noongar? Practice your Noongar words with friends.

Weaving is an important traditional technique for making baskets and other objects including art. Look at the different types of weaving from across the world. What is the difference between coiling and plaiting?

SECONDARY

Aboriginal people have a strong connection to country and use environmentally friendly ways to live with the land. Research how Noongar people have used sustainable practices like weaving to maintain a connection to country.

Research other artists who use weaving in their art practice, like the Tjanpi Desert Weavers and the Navajo artist Daisy Taugelchee. Discuss the weaving techniques of Sharyn Egan in contrast with those of Japanese artist Chiharu Shiota.



Top image: *Swan Theory*. Bottom image: the artist musing on the idea.

Fiona Gavino | WA

Swan Theory

metal, mild steel, gold leaf (160 x 90 x 120 cm)

“The sculpture is an abstracted swan, its curving shape reminiscent of the way a river winds and bends through the landscape.”

Swan Theory was developed with the idea of place and a celebration of the Derbarl Yerrigan / Swan River as living entity. I wanted to focus and bind the concept to the place I live, not the city but the still existing nature that supports our high quality of living here. The sculpture is an abstracted swan, its curving shape reminiscent of the way a river winds and bends through the landscape. Personally, the work has a deeper meaning for me through the use of the herringbone pattern sawali weave, which acts as a metaphor for home.

Weaving holds the embodiment of the first forms of maths and engineering. To make the herringbone pattern the weave strips of metal are offset in a one under, two under, one over, two over pattern. Each time a new strip is to be woven in I need to count during the process i.e. under one, over two, under two. It is interesting to note that if I make a mistake the weaving speaks to me by rejecting the new fibre and pushing it out, this tells me I have made a mistake and I must go back and correct it.

Primarily my practice is driven by inserting basket making materials and techniques into the genre of sculpture, this underpins my ethos of care for the environment.

I find inspiration and overly romanticised and overused term in art. Making art is hard work and the ideas behind the work are often developed over years of practice. Ideas that manifest into reality through problem solving and experimenting. I am driven to make art using basketry as my medium in more expansive realm.

Questions for year groups:

PRIMARY

Throughout history rivers have been important for food, travel and trade. Use tracing paper to make your own map of the Derbarl Yerrigan/Swan River and its tributaries. What shape does the river make moving across the land? Where does it start and end?

Weaving is a traditional technique that is used across the world to make baskets, shelter and clothing. The Sawali weave is used in the Philippines. Cut thin strips of paper and practice the weaving technique. What can you make?

SECONDARY

Research the importance of rivers to people around the world. Rivers can have cultural and spiritual significance. The artist talks about the river as a living entity. Do rivers have rights?

Make a poster of the flora and fauna that call the Derbarl Yerrigan their home. It is important for ecological diversity. What can we do to protect the river?

Research the different types of weaving that contemporary artist use to make art. Look at the practice of Filipino artist Leeroy New and contrast this with the way baskets are made.